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we look forward with anxiety to the result of what now seems his only chance of recovery. G.

Notwithstanding the loss of an eye which our correspondent alludes to, we consider the above letter as the bearer of glad tidings in relation to Mr. Crawford's malady. We append the following from the *Evening Post*:

"In addition to the intelligence derived from THE CRAYON's correspondence, we learn, by private letter, that on leaving the care of his London physician, he will return at once to this country. He is expected to arrive here in about a month."

## THE CRAYON.

NEW YORK, JUNE, 1857.

*Our friends will please observe, that on and after this date the Publishing and Editorial Offices of THE CRAYON are located at No. 373 BROADWAY, N. Y. Having made arrangements with Mr. W. HOLLINGSWORTH to manage the business department of THE CRAYON, all letters and communications pertaining to the business matters of THE CRAYON are to be addressed to him; letters upon editorial business to be directed to the undersigned as heretofore. In both cases our friends will oblige us by adding the words "care of THE CRAYON" to the respective addresses.*

*For the convenience of residents in the upper part of the city, an office for subscriptions, etc., will be continued at the Book-store of Mr. F. W. CHRISTEN, of whom the numbers can be procured as issued.*

*Wholesale agents, Messrs. DEXTER & BROTHER, No. 14 Ann street.*

J. DURAND,  
Editor and Proprietor.

NEW YORK, April 1st, 1857.

## Sketchings.

### THE TORSO.

Of all the recent modern contributions to Art there is none that has attracted more attention and public approbation than the *Torso*, by Stahr. With a view of giving all the interest possible to the columns of THE CRAYON, and of instructing and entertaining its readers, we have had a translation of this beautiful work made, and have commenced the publication of a part of the work in this month's number. We shall continue it every month until our readers shall be in possession of the whole work in a translated form.

### DOMESTIC ART GOSPEL.

PENNSYLVANIA ACADEMY OF THE FINE ARTS.—The 34th annual exhibition of this institution is composed of a large and interesting collection of works of Art, embracing many excellent specimens of native and foreign production. The catalogue represents 559 subjects, about 400 of which have been previously exhibited either in the Academy or elsewhere, leaving about 150 works that are now given to public view for the first time. Most of them are displayed on the walls of the northeast gallery, and we shall confine our brief notice of the exhibition principally to them.

Mr. LEUTZE exhibits a picture called "The Wood Nymph," in which the usual power of this artist is manifest. The picture shows a nude female, seated in a sylvan retreat, in the midst of moss-covered rocks, with water and other accessories surrounding the figure, including birds, lizards, etc., all of which are most effectively rendered. There are three pictures by GEORGE O. LAMBDIN, called respectively "Flowers in Winter," "Old Letters," and a "Summer Gift." The first of these represents two girls in a conservatory, plucking flowers to adorn their

hair. The second is the figure of a young lady seated on a divan by the side of a shaded gas-light, occupied in overhauling a box of letters; but this occupation suspended by a thought, she is looking out of the picture, seemingly lost in a reverie. The third also represents a young lady standing behind a table, on which are resting some flowers. These pictures are very simple subjects; but the subjects are admirably treated: they are pleasing in color; the figures and drapery are well drawn, and the accessories are admirably managed. There is no evidence of servility to any master or style, nor do they suggest imitation of any body else's ideas; in short they are original works conscientiously painted, and adequately expressive of the artist's thought, as he himself suggests it. The artistic power exhibited by Mr. Lambdin in these productions is a great advance upon his previous efforts, and it demands a more extended range of subject for its exercise. Mr. I. E. CRAIG has three pictures in the gallery, namely—"David before Saul," "Death—the Avenger," and "Death—the Rewarder." The first picture contains two figures—Saul seated on a throne-chair, placed upon a low dais, and David kneeling by his side, playing upon a harp. The head of the king is bowed down and buried in his hand; the crown has fallen to the floor, where it is turned in a direction as if to roll to David. With very simple material, this picture affects our mind powerfully; the attitude of Saul is that of a man evidently subdued by the inwardly disturbed conscience, which the observer can readily account for by studying the intensely earnest countenance of David, who employs the instrument which symbolizes the magic power of music. David is not at all a beautiful youth, yet his countenance is attractive; nor is there any object in the picture appealing to the senses; the color is pleasing, and we believe the drawing to be good. We like the picture because we recognize in it an earnest desire to excite the deeper emotions of human nature through the medium of Art. We would say the same of "Death—the Avenger." This picture seems to us wonderfully dramatic, and a very poetical conception. It represents a figure, seated in a chair, with a cup before him on the floor, a symbol that seems to indicate a suicide's death by poison; in the gloomy background on the right is a window crossed by a lightning-bolt, and in the intermediate space, approaching in the dark, is the scarcely visible figure of Death. The attitude of the suicide, as he turns his head and strains his eye towards the fearful enemy, whose approach he is conscious of, but does not see, is wonderfully fine; the horror of his situation is powerfully depicted, without the slightest exaggeration or taint of melo-dramatic effect. "Death—the Rewarder" shows a good man receiving the crown of glory from an angel, who enters the house, within the door of which the good man sits in the light of heaven. There is a marked degree of beautiful feeling evinced in this picture; it appears to us only less powerful than its pendant, because the subject and symbolical figures are more difficult to manage. These pictures belong to the very highest class of artistic aim. So far as we know, they are original conceptions, and we hail their advent as encouraging signs of Art-development. They are a very great advance upon any previous work by the same artist. There are very few pictures of the class we have just noticed in the exhibition that are new productions, exclusive of foreign works. Mr. ROTHERMEL is represented by "Lear and Cordelia," previously exhibited in this city; and there are a number of cabinet pictures by Messrs. SCHUESSELE, BENSELL, etc. ALEXANDER LAWRIE, JUN., has a picture called "The Illuminator," representing a monk engaged

in the decoration of a missal: this picture is carefully painted, and is an adequate portrayal of its subject.

In the department of landscape Mr. PAUL WEBER's works are the most conspicuous; these reveal faithful study and continued progress. In composition and drawing Mr. Weber's pictures are always remarkable; if they were equally so in the feature of color, so that we might be made more sensible of light, his pictures would be more impressive. MR. E. MORAN is a painter of marine subjects, characterized by an aspect of freshness appropriate to the sea; they are particularly noticeable for facility of execution. MR. HAZELTINE exhibits several landscapes of similar treatment and skill to those by Mr. Weber; they show power which only needs to be influenced by an untrammelled study of Nature. X. SMITH has a clever study. MR. CASLEAR is represented by a "View on Lake George;" Messrs. HART, SHATTUCK, MIGNOT, and BOUTELLE, by various studies and pictures.

In Portraiture two of the time-honored artists of the country, Messrs. SULLY and NEAGLE, are both adequately represented. MR. LAMBDIN's portrait of Humboldt is a well drawn head of this renowned philosopher. We would also especially mention his head of Mr. Peabody. Messrs. HEALY and MAY have each characteristic specimens of their skill. MR. PAUL WEBER sends a study of a head, which is a very creditable effort in this line of Art. W. H. FURNESS, Jr., exhibits a very fine head of an old gentleman, but hung as it is, our opinion of it must be taken for granted.

Of the pictures by European artists, we would especially mention "Le Potage," by FRÈRE—an exquisite work; and "A Fisher Scene on the Baltic Coast," by ACHENBACH. We recommend this picture to amateurs, as one in which they may see what it is to recognize light in a picture: the sky is marvellously fine. Besides these, there are characteristic specimens of ESKKINE NIOOL, HERMAN TENKATE, VERBEEKHOVEN, JUTSUM, etc., and in the water-color department, interesting works by L. HAGHE, MOLE, RICHARDSON, etc.

The Pennsylvania Academy are nobly persevering in the purchase of works of Art out of their surplus fund, with a view to the increase of their permanent gallery. Three pictures were procured last year: a landscape by Weber, "The Dying Brigand," by May, and "Datheen Preaching in the Neighborhood of Ghent," by Wittkamp; the first two were appropriate additions to the Academy's collection, and, under the circumstances, so was the picture by Wittkamp. The latter acquisition, however, is a bad precedent, if likely to be followed by similar successors. We presume the Academy desirous of favoring the growth of Art in America, as well as ambitious of forming an intrinsically valuable collection of works of Art; let it judiciously buy, therefore, all works by native artists, who need the encouragement and appreciation of home patronage, particularly that of an institution; *they have a right to it through their genius without regard to any national considerations whatever.* The picture by Wittkamp does not possess half the significance in the way of Art that the works by Craig possess. Pictures like those by Craig and Lambdin, Jr., conscientiously painted by young men brought up under the auspices of the Academy, should be the very first acquisitions of the Academy. If these young men develop into artists, reflecting honor upon themselves and country, their early works will be prized accordingly, and if they should not advance beyond their present degree of merit, pictures such as they exhibit this year will be not the less intrinsically valuable.

Examples of European Art are to be secured, too, but never when ability at home goes unrecognized.

WASHINGTON ART ASSOCIATION.—The first annual exhibition of this institution closed on the 16th ultimo, having been open to the public about ten months and a half. Its success has more than realized the expectations of all parties interested, furnishing ample guarantee of still greater usefulness, and prosperity in the future. By all means let the public of Washington as well as the people of the Union foster an enterprise of this character, for the very existence of an institution which represents the cause of Art at the seat of government reflects credit upon the entire nation. We believe the second exhibition will open on the first of next December.

THE thirty-second exhibition of the National Academy of Design is now open. The late date at which the opening takes place only enables us, in the present number, to mention the fact. The Exhibition contains 548 works, never before exhibited to the public (with some very few exceptions), comprising 200 portraits, 207 landscapes, and the balance historical and other works in various departments of Art. A general opinion seems to be that the exhibition is one of unusual interest.

MR. PALMER, we understand, has been commissioned to execute his design of "The Landing of the Pilgrims," for the remaining pediment of the Capitol-extension. We are rejoiced to see this commission given to a home artist; it is a fine opportunity for the display of artistic ability, and we look forward to the prospective result of Mr. Palmer's efforts with much interest. This commission is a fitting testimonial to the artist's popularity.

BALTIMORE, May, 1857.

BALTIMORE is the youngest of our eastern cities, and as Art is the last fruit of civic growth, she is in that, as in years, poorer than her sisters. In THE CRAYON mention has been made of some of Maryland's early artists. CHARLES WILSON PEALE, the patriarch of American Art and zoology, was a native of this State, and through his exertions and those of your venerable contributor, his son, the first public exhibitions of Art were held here. Considerable interest was at that time felt in the cultivation of taste, and the collections of Robert Gilmor, and Mr. Cox, and the gallery of Peale's Museum, contained many pictures worthy of any owner's possession. The portraits of now departed worthies were then being painted by STUART, JARVIS, SULLY, and PEALE, and GAY\* was the first to attempt to represent the beautiful scenery of the environs.

MAXIMILIAN GODEFROY was the architect of the day, and his works yet remain as worthy monuments of a refined and very cultivated talent. The Battle Monument, the Unitarian church, and St. Mary's chapel are remarkable for the originality and sentiment of their design. He was aided in these works by the sculptural decorations of Capellano.† Mr. Godefroy was a French nobleman, whom the Revolution drove into exile and deprived of fortune. He came to Baltimore, and for a support devoted himself to practical architecture, and taught drawing. Many of his pupils relate anecdotes of his eccentricity, and tell of the delight with which he showed the collection of Rubens' works then opened for a short exhibition at Riverdale, the seat of Charles Calvert, Esq., in Prince George's County.‡ He returned to France with the Bourbons, and recovered his estates.

LATROBE, the architect of the Capitol, planned the Cathedral and Exchange, both massive and well proportioned edifices. He was a native of England, and emigrated to this country in 1798, and resided for some time in Richmond, afterwards in Washington and Baltimore, and died at New Orleans, of yellow fever, in 1820. To Latrobe, in

\* See THE CRAYON, vol. III., p. 5.

† See THE CRAYON, vol. III., p. 5.

‡ See CRAYON, vol. II., p. 175.

the list of our architects, in which Baltimore has been happy, succeeded Mr. LONG; the only remains of whose best work, St. Paul's Church, are the two sculptures of "The Saviour Breaking Bread" and "Moses with the Tables of the Law," cut by Capellano, and now incorporated in the new edifice recently erected by Uppjohn, on the site of the old church, which was destroyed by fire. His son, ROBERT CARY LONG, bid fair to attain the highest position in his profession when he died of cholera in New York, in 1848. He has left many works of great beauty evincing knowledge, taste, and imagination. The church of St. Alphonsus, the Franklin and Presbyterian churches, and the gateway to Greenmount Cemetery are the most prominent among many public and private buildings. He had removed to New York a short time before his death, his expanding genius demanding a larger field for its exercise. A somewhat similar fate awaited his pupil and successor, S. B. WETHERALD, a young architect and sculptor of great promise, who died two years ago.

Architecture in Baltimore shows the same characteristics which mark its growth in other commercial emporiums. A rapid increase of wealth and luxury has, with the more homely habits and stately manners of our ancestors, supplanted their solid and unadorned buildings by less substantial and more ornamented edifices. While the stately walk of 1776 gave time for thought and dignity, the eager rush of 1856 gives time only to catch a glimpse of the external and glittering, and we consequently find simplicity and grandeur of design, with meaning and chaste ornamentation, too often neglected for extraordinary and fanciful arrangements, and unmeaning and ostentatious adornment. This, like the taste for old pictures, seems a necessary transition in the growth of Art, and a reaction may be (as in the other case) hoped for from the common sense of the community. Many buildings erected by W. H. REASIN point to a purer period, and a successful gauge of battle to the reign of the renaissance.

The noble donation of George Peabody will afford to some of the architects of the country an opportunity to display taste, and it will inaugurate, it is to be hoped, a new era in Art in Maryland.

The remains of the Peale collection, increased by the tasteful exertion of Charles de Selding, were for a long time the only public collection in Baltimore, until the erection of the Athenæum, and the foundation of a permanent gallery of Art, under the auspices of the Maryland Historical Society. Several very successful exhibitions have been held, composed chiefly of works contributed from private collections, embracing many works of sterling merit. The proceeds of these exhibitions have heretofore been devoted to the purchase of copies of celebrated works, a policy now happily abandoned. Beside works of merit in the possession of private individuals, the cathedral has two good specimens of the French school in the pictures of the "Descent from the Cross," by Guérin, and "St. Louis Burying his Troops who Died of the Plague in Palestine," by Steuben. These, with other pictures, were presented to the Cathedral by Louis XVIII.

In the death of two young painters of portrait and landscape, MICHAEL LATTY and J. CRAIG JONES, Baltimore was as unfortunate as in the loss of her architects, and the more recent decease of WOODVILLE, a native of this city, and whose extended reputation needs no comment, adds another name to "Death's doings" in the studio. Of our living artists the collection of Indian scenes painted by ALFRED J. MILLER, for Sir Wm. Drummond Stuart, of Metherly Park, Scotland, are among the most valuable records of that interesting people, which Art has preserved. They were painted from sketches made by Mr. Miller during a tour among the wildest tribes at the base of the Rocky Mountains, and at a time when they had not lost their savage virtues or riches. They embrace every variety of subject of Indian life, and are executed with artistic ability. W. S. TIFFANY, HUGH NEWELL, and ERNST FISHER are pursuing their studies abroad, and J. K. HARLY, F. B. MAYER, T. W. WOOD, and A. J. WAY, with W. H. BINEHART and Wm. BARBER, sculptors, are the representatives of the brush and chisel among us.

Our collectors having passed through the "old-master" mania, are beginning to appreciate the merits of pictures they can see about them, and we may reasonably hope, in the revolution of time, for that honest and cultivated taste which craves and reorganizes the true, the beautiful and the good, wherever these attributes can be found.

MESSRS. WILLIAMS, STEVENS, WILLIAMS, & Co. are about to issue an engraving from Mr. Weir's painting of the "Embarkation of the Pilgrims." Mr. Weir has almost completed a copy of the picture, and we understand it will soon be on exhibition in Messrs. Williams & Stevens' gallery. These enterprising publishers have paid \$3,000 for a copyright of the engraving; which circumstance, together with the late purchase of the copyright of Mr. Church's "Niagara," are important facts in relation to our Art development.

MR. W. H. POWELL has been appointed by the Ohio Legislature to paint a representation of Perry's Victory on Lake Erie; the price not to exceed \$5,000. It will be placed in one of the panels of the rotunda of the new State House.

THE STAGE.—The world has slept for centuries under the impression that the stage is pernicious to morals, and that it is corrupting to those that become familiar with it. The clergy of every denomination, while divided on almost every other point, have been unanimous on this, and have used all the resources of their fruitful declamation to convince the world that the theatre opened out a direct door to perdition. The prejudice against the stage has been, in fact, co-extensive with the numbers of every population where it has had a foothold, or where it has been even thought or talked of. Nobody ever supposed that it was a question for discussion, or that it could be looked at from any other than the conventional stereotyped point of view. If the community felt startled, then, in hearing that a clergyman of ability and character proposed to plead the cause of the stage, to vindicate it conditionally, we must not be surprised. Everybody was hushed into suspense as to the result, most of the people believing that Dr. Bellows would fail in the attempt, and but a handful believing that he could pluck a laurel of victory from the contest. The event, however, takes place, the address is read with unanimous applause before a large, intelligent, and religious assembly, is published to the world, is extensively read and commented upon, and what is the result? Simply, a very good natured acquiescence on the part of the community in the correctness of the position which the reverend gentleman has assumed with regard to the stage. No serious attempt on the part of any one adequate to the task has been made to refute the arguments of Mr. Bellows; or to show that he has done anything out of character with his calling or position. Fresh light has been let in on old prejudices, and they have vanished like a mist. Their roots, long since sapless, have no vitality to withstand the pressure upon them. People feel, if there is no author to be found to write bad or improper plays, and no audience to listen to, or applaud them, if they are written, that the culpability of the stage—as a mere link between the mental products of the author and the senses of the public—will be non-existent.

The simple history of the manner in which Dr. Bellows has been drawn into this matter fully absolves him from the too vulgar sin of courting public notoriety, or of attracting attention to himself rather by impudent singularities than by modest moralities. He was right in giving this history, as we have men amongst us, both in and out of the Doctor's own profession, that are malignant enough to find a bad and unworthy

motive for every action, however commendable. There is no better omen for the future than to see gifted clergymen, both here and in Europe, waging war against the degrading prejudices of the day, and laboring to convince the world that empty traditional professions can never serve as substitutes for the living consistent soul of virtue in action throughout the long course of men's lives. To prove that Dr. Bellows is ably supported in his independent views by other clergymen of great ability, we beg to give the following extract from Dr. Donaldson, in his recent and learned work on "CHRISTIAN ORTHODOXY:"

"Wisdom is not justified of her children when they exhibit their religion in a peevish and morose austerity. We shall best see this, if we revert to the figure in accordance with which the children of wisdom are described as children of LIGHT. Now, light is essentially cheerful; sour and petulant tempers forever dwell in gloom of their own creating. Christianity, which manifests itself, whenever it has a genuine existence, in peace, joy, hope, and love, can have no fellowship with that sodden and comfortless heart which welcomes all merriment with a growl of disapprobation. And yet to many, to very many, of those who believe themselves to be the only true children of heavenly wisdom, all unconstrained cheerfulness appears as something near akin to a guilty disregard of religion. Those who have read history are aware that this was essentially the characteristic of the so-called Puritans of the seventeenth century. They regarded all recreations as sinful. To their fierce and sullen temper the most harmless diversions were tinged with criminality, and they were never contented except when they were thoroughly miserable themselves, and utterly offensive to all around them. Unfortunately, the race is by no means extinct. We still find in this country, and even in our own church, many who mistake a stupid disregard of all that is beautiful, cheerful, and attractive, for a purely spiritual frame of mind, and who confuse between the wayward fretfulness of their own melancholic disposition, and the solemn influences of an ever present fear of God. Let those who have seen how such persons spend the Sunday tell us whether wisdom is justified of her children. Truly one might say, that with many of them religion was another name for bad temper; and it would not be a new case in the history of self-deception, if those who were unable to contend successfully with a physical infirmity were to gratify their conceit by promoting it to the rank of a spiritual influence. While it is quite certain that this assumption of Puritanical and Pharisaical austerity produces a malignant effect on the religious tendencies of all who are brought within its reach, the true children of wisdom are still more impressed with a sense of the injury which it inflicts on the moral character of the young. Experience tells us that many of the worst profligates, and many of those who have grown up with an unalterable distaste for religion, have belonged to families in which Christianity has appeared only under the form of a morose melancholy. The young are naturally cheerful, and their very instincts tell them that mirth cannot be always sinful; and if, as too often happens, they discern the slighted hypocrisy, or even inconsistency behind the gloomy veil of Pharisaical sanctity, their faith is weakened, perhaps expelled for ever. A religion, the first author of which mingled freely in the social festivities of his age and country, is not falsified by those who indulge in innocent amusements suited to their position and circumstances."

WILLIAM CULLEN BRYANT, Esq.—In another column will be found some lately published lines from the hitherto almost silent poetical pen of Mr. Bryant. As Mr. Bryant is now on his way to Europe, and as he is one of the very few who cherish a general interest in everything affecting our national character, it is not out of place for THE CRAYON to mention specially the name of one of its most generous friends. From the very commencement of its publication, Mr. Bryant has done every-

thing in his power to advance its interests, and to aid that direction and give that advice to its conductors which has been most in accordance with its prosperity. We have, therefore, to send with him and his family our very best wishes for their health and pleasure, as well as for a safe return to their native land.

As Mr. Bryant proposes visiting the romantic land of Spain, we look forward to the publication of his letters in the *Evening Post* with a great deal of interest. Mr. Bryant possesses earnestness and energy to a degree not often seen even in a young man, which qualities, with rare good taste, joined to maturity of years, knowledge, and judgment, not only make him an excellent travelling companion, but a most reliable observer and narrator.

## Studies among the Weaves.

WHEN a pleasant guest announces at breakfast that he shall leave you to-day (you to resume your wonted routine, he to go back to his plodding profession), the mutual pleasures of your intercourse work a double regret, and you part sympathetically sorry, while the pains of absence are not a little alleviated by his leaving behind him the echo of his accustomed song. So Barry Cornwall leaves us in the book before us.\*

"Never again, unless some spirit of night,  
That will not be denied, command my pen,  
Never again shall I essay to write."

Some of this volume he sung thirty and forty years ago, and some has been but recently written—it all has the same impetuous spirit, where he is too much in a hurry to be affected, or more than throw in carelessly a phrase that studious labor might have welded to verse without a joint. With no marked originality of thought, he does not essay unwonted phrases; his language, always good, is even sometimes unrefreshing from a sort of testiness. Has not the reader sometimes felt the unpleasantness in having his sense of surprise mentally forestalled in the moral certainty he feels, when one verse ends with *lingers*, that its mate will follow with *fingers*? Precisely this we have experienced in reading these poems—the form the thought takes at commencement is a sure admonition of its conclusion. We lack that very enjoyable delight of a first sight, when we experience sensations that we never did before. It must be expected in an author who has been so long before the world as Proctor has, that it has become somewhat familiar with him, and knows his manner; but still we expect something beneath the manner that will not always be the same. Barry Cornwall, as well as he writes, has written about enough, and anything that he might further pen will not give so much delight to his contemporaries as what he shall leave behind him will afford to successive generations.

One of the Dramatic Scenes demands particular attention, namely, *Michael Angelo*. The great painter is with his pupils. He instructs one about making a copy:

Mar not the thought which thou dost gaze upon,  
Translating it in blind obedience;  
But steal its spirit as old Prometheus won  
From Phœbus' fiery wheels the living light.  
It is not dainty shadows, nor harlot hues  
(Though flung with sunset, like Vecelli's gauds),

\* "Dramatic Scenes," with other poems, now first printed. By Barry Cornwall. Boston: Ticknor & Fields. 1857. With a portrait.